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Mañana*

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HERE'S Guadalupe," came the whisper.

It was a kind whisper, and brought an instant and friendly smile across the room to Guadalupe, who had stopped just inside the library door waiting for an encouraging smile before she summoned courage to come farther. She was about fourteen, heavily stolid, with a mentality of about eight. Her full face and large brown eyes shone as the librarian met her, shaking her hand, the paw of the little white pup under her arm, and the careworn hand of Guadalupe's mother, shy and somber in her heavy black shawl. Guadalupe was incomplete without the mother, two steps behind, and the little dog, fluffed and bathed in honor of the library visit. Fluffy was transferred to the librarian's shoulder, and the book passed across the desk.

"Thank you for the book," said Guadalupe politely.

"Did you like it, Guadalupe?"

"Yes, Heidi was a good girl. But my mother, she likes better the stories of kings

and queens and fairy lands. Could we have that, please? Little stories so that I can tell her better."

As Guadalupe talked, her embarrassing effort brought heavy beads of perspiration across her broad nose. They walked together to the fairy tale shelves, selecting a collection of simple fairy tales plentifully illustrated in color. The mother's eyes gleamed in satisfaction.

Once the mistake was made of offering a Spanish book to the mother, but Spanish was for them only a spoken tongue. Guadalupe had not learned to read until she came to an American school, and her mother never. Patiently plodding along, Guadalupe read the simple stories, and retold them in Spanish to her mother.

Poor, stupid Guadalupe, they called her, remembering only her slow heaviness.

* * *

It was a wet, damp day for visiting the school, dreary as only a California rainy day can be. The librarian, following the sweep of the principal's hand, climbed the creaking stairs. The school building, dingy

*From a letter from Mrs. Livsey: "... I am calling it *Mañana*. I use the word in the halcyon sense in which the Mexican himself uses it; a hope for the Mexican child's *Mañana*, and also that the same tomorrow may bring us the proper book with which to serve the Mexican child."

on a sunny day, was sordidly grey in the half light. The very walls smelt of dampness, disinfectant, and chalk dust, mingled with the dull odor of much worn woolen clothes. Through the closed doors came the murmur of voices, reverberating in the emptiness of the long hall. Shifting her arm-load of books, the librarian stopped at the last door, and hesitated with her hand on the knob. With a shuddering breath of apprehension she asked herself why she had come. The depressing effect of odors, dampness, and the futility of trying to interest these Mexican children in reading, hung heavily upon her. She opened the door. The room, long and narrow, was lighted only by one tall window and an open door leading to a fire escape. In one corner, beside a little Mexican boy bending earnestly over a book, sat the teacher, with a sick kitten in her lap. Without rising she looked over her shoulder, smiled, and pointed to a group of big Mexican boys hanging over the edge of the fire escape, every black head dripping with rain.

"They're singing in the rain," she said.

They were chanting together, swaying with each line.

"Do you fear the force of the wind?
The slash of the rain?
Go face them and fight them,
Be savage again."

"I know one, too," said the librarian, stepping into the space they opened for her at the rail.

"I hear leaves drinking rain;
I hear rich leaves on top
Giving to the poor beneath
Drop after drop;
'Tis a sweet noise to hear
These green leaves drinking near."

"Do you know this one?" asked a young Mexican, throwing back his head, and intoning,

"For, lo, the winter is past, the rain is over and gone;

"The flowers appear on the earth; the time of the singing of birds is come, and the voice of the turtle is heard in our land;

"The fig tree putteth forth her green figs and the vines with the tender grape give a good smell."

* * *

Manual presented himself and his library card with great confidence. He had had pleasant experiences with another library in a little nearby town. His eyes shone in anticipation as he looked around at the book-lined walls and at the picture books spread alluringly on the nearby tables. He shifted impatiently from one bare foot to the other waiting the deliberation of the librarian.

"Manual," she asked him, "tell me about this card. Which names did you write?"

"I wrote it all, Miss," returned Manual with disarming frankness.

"But your mother's name—"

"She can't write, but she wants me to, and she saw me do it. She knows it is for books. I will take good care. I want books about kings, and knights, and Robin Hood, and sailors, and explorers. Have you the story about the boy who blew the trumpet, like the library lady told us?" begged Manual breathlessly.

Neither Manual's father nor his mother nor his grandfathers had any opportunity to learn to read, but Manual was as insatiable in his desire for books as any American child who has to his credit many generations of book-reading forefathers.

These Mexican children are, in the main, as typical as any children chosen at random from a large group can be. They show their individual differences in spite of their common nationality. The slow Guadalupe, insatiable Manual, the big boys responding naturally and happily to the wise and sympathetic influence of a teacher who knew and appreciated the Mexican love of beauty, merely sustain this theory.

It is unfair to attribute to all Mexican children characteristics which are true of even a greater proportion of the peon class.

However, certain racial traits have to be faced before we can reach a sympathetic understanding of the Mexican child as he appears in our Western cities. The Mexican peon, his father, has moved across the border from a quiet village into an energetic American town. His instinct is to better himself, financially. He brings with him little or no money, a large family and a tropical indolence which leads him to believe that Mañana is the time to look for work. Of economic necessity he must live in the cheapest kind of dwelling. He and his children are poorly fed and clothed. The American school to which his children must go, efficiently provides education along with baths for cleanliness, and milk for nutrition. His feeling towards the school and the world is one of passive gratitude, and of relief at his shifted responsibility.

His children, on the other hand, either react passively, as their father before them, or each with the strength of his own ambition exerts himself to compete with his American schoolmates. His language difficulty and his native tendency toward putting things off, are his greatest handicaps. Placed in a large group of children having these same handicaps, there is insufficient stimulus to force him to exert himself. He needs much encouragement and approval of his attainments. His appreciation of beauty, properly fostered, will help him to produce art work of much charm and originality, which will bring him the social approval of the boys and girls in his school. This same appreciation of beauty gives an easy approach to the reading aloud of poetry, and the telling of tales which stir his imagination. His ear and his imagination are ready to absorb every spoken English word, while his slower eye and brain are not ready to adjust themselves to the difficulty of reading.

The field of reading materials for these children is starkly barren. Books of vocabulary sufficiently simple are quite

lacking in subject interest, and devoid of imaginative quality. Imagine yourself in the situation of the Mexican child. You might be eleven or fourteen. You find yourself in a foreign school with an earnest teacher insistent upon your reading from a primer concerned with the barking dog, and the flying bird. What would you require in a primer, that it might satisfy your desire to read for pleasure and information, and at the same time teach you the language? Because the Mexican child has had little in his own country, he demands little in ours. However the things that appeal to him are those apart from the humdrum of his everyday life, the fairy tale, stories of heroism and adventure, the animal story primitive in its appeal to all children, and books about engines and aeroplanes.

The period of learning to read is one of great difficulty both for the child and for the teacher, who must bring into play all of her ingenuity and patience. It is a time when the librarian can do little more than encourage both the teacher and the child by providing the simplest books, plentifully illustrated with gay pictures, by offering frequent story telling, and by extending constant friendliness.

Books Suitable for Children from Foreign-Speaking Homes

- H. S. Read. AN AIRPLANE RIDE. Scribner.
W. L. Nida. AB, THE CAVE MAN. Flanagan.
Andre Helle. BIG BEASTS AND LITTLE BEASTS. Stokes.
N. C. Curtis. BOATS. Rand.
Edith Rickert. BOJABI TREE. Doubleday.
B. B. Smart. CIRCUS FUN. Sanborn.
F. F. Mathews. CITY STORIES. Macmillan.
H. S. Read. AN ENGINE'S STORY. Scribner.
F. R. Dearborn. HOW THE INDIANS LIVED. Ginn.
L. E. Wright. MAGIC BOAT. Ginn.
Elsie Jean. OLD FABLES FOR YOU. Nelson.
N. G. Grishina. PETER PEA. Stokes.
Valery Carrick. PICTURE TALES FROM THE RUSSIAN. Stokes.

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Courtesy of the
Macmillan Company

From YULE FIRE. By Marguerite Wilkinson

Christmas-Tide in Poetry*

KATHERINE W. WATSON

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Denver Public Library

"Make we merry both more and less,
For now is the time of Christymas."

From a Balliol MS. of about 1540.

COULD THERE be a nicer subject to write about than Christmastide in poetry? The spirit of poetry is perhaps more in the air at Christmas time, than at any other season of the year. Poetry is synonymous with music and good cheer, and surely Christmas embodies all that poetry signifies.

Do we who covet for our children all the beauty of life realize the effect that the appreciation of even one beautiful poem will have upon the child's mind? Children from their earliest years should turn to poetry, as they would turn to a wise and beautiful friend, listening and learning.

I would like to quote from "The Love of Books" by John Farrar. "Most children, long before they can read, are fond of the rhythms of poetry. Be sure that they hear the rhythms of good poetry as well as those of old jingles. While it is probably the jingles that they will learn themselves, you will find that they will take delight in hearing the lyrics of Keats and Shelley as well; and to make great poetry a part of their early inheritance is a gift as great as any amount of money in their savings account."

While there is an abundance of Christmas material for older boys and girls there seems to be a dearth of collected Christmas poetry for very small children. The one fault to be found in almost all anthologies

is that they are too advanced for the average child. Small children like simple concrete poems with rhythm and music. They like poetry filled with humor and fun.

The following poems typify the spirit of Christmas in its different aspects:

The true significance of Christmas centers around the Christ Child.

"A Child this day is born,
A Child of high renown,
Most worthy of a sceptre,
A sceptre and a crown.
Glad tidings to all men,
Glad tidings sing we may,
Because the King of kings,
Was born on Christmas Day."

This poem is taken from CHRISTMAS CAROLS, selected and edited by Edna L. Walker. These are old English carols, harmonized by Lucy E. Broadwood, and beautifully illustrated in color by J. H. Hartley.

We think of Christmas with the joy of giving and this is brought out in a poem from SING-SONG, by Christina Rossetti.

"What can I give Him,
Poor as I am?
If I were a shepherd
I would bring a lamb,
If I were a wise man
I would do my part,—
Yet what can I give Him,
Give my heart."

*This is the fourth article in the series published under the direction of Miss Elizabeth D. Briggs, Acting Chairman of the Book Evaluation Committee of the Section for Library Work with Children of the American Library Association.

The child's first impression of Christmas is of Santa Claus.

"He comes in the night! He comes in the night!

He softly, silently comes;
While the little brown heads on the pillows
so white
Are dreaming of bugles and drums."

This selection is taken from *HIGH DAYS AND HOLIDAYS*, by Florence Adams and Elizabeth McCarrick. This collection, compiled by two children's librarians of New York City, is the result of an endeavor to supply poems appropriate for the holidays of the year.

"All the summer long I stood
In the silence of the woods.
Tall and tapering I grew;
What might happen well I knew;
For one day a little bird
Sang, and in the song I heard
Many things quite strange to me
Of Christmas and the Christmas tree."

POSY RING, from which this poem is taken, is by Kate Douglas Wiggin and Nora Archibald Smith. This and its companion volume, *GOLDEN NUMBERS*, are collections of song and verse selected for their literary quality as well as for their appeal to children. They contain many poems not found in other anthologies.

Since teachers haven't the time to go through masses of material for Christmas poetry, I am listing first, special collections that bring together in one volume, material that may be helpful, and second, books containing sections of worth while Christmas poems.

CHRISTMAS, edited by Robert H. Schauffler, gives the origin and significance of Christmas as related in prose and verse. This contains a collection of poems, carols, essays, stories and plays relating to Christmas. The introduction tells about the various customs in different lands. It will answer the question so often asked, "Is there a Santa Claus?" in the editorial by the late Frank P. Church. It also contains an old favorite:

"The earth has grown old with its burden
of care,

But at Christmas it always is young,
The heart of the jewel burns lustrous and
fair,
And its soul full of music bursts forth on
on the air,
When the song of the angels is sung."

CHILDREN'S BOOK OF CHRISTMAS STORIES, by Asa Don Dickinson and Ada M. Skinner, is an excellent collection; valuable for the story-teller as well as being interesting for children to read. It contains such well loved stories as the "Voyage of the Wee Red Cap," "The Cratchit's Christmas Dinner," and my favorite Christmas story "Why the Chimes Rang."

An unusual anthology is *YULE-FIRE*, by Marguerite Wilkinson. This is modern in tone, with a sprinkling of traditional hymns and will make its appeal to the older boy and girl. Many of the poems, however, could be read aloud to younger children. "O Little Town of Bethlehem," has singing qualities that make it a child's favorite.

"O little town of Bethlehem
How still we see thee lie,
Above thy deep and dreamless sleep
The silent stars go by;
Yet in thy dark streets shineth
The everlasting Light;
The hopes and fears of all the years
Are met in thee to-night."

A CHRISTMAS TREASURY, selected and edited by Leonard R. Gribble, is a timely volume divided into five sections: the Nativity, the Seasons, Festivities, Feasts and Friends, Tales and Legends, and Odd Gleanings. This is unusual in that it includes extracts from the prophet Isaiah. Within its covers are prose and verse of rare merit not found in other anthologies. The scope is wide and varied and ranges from old chronicles and thirteenth century minstrels to modern authors.

THE BOOK OF CHRISTMAS, with introduction by Hamilton Wright Mabie, is a volume of traditional customs and beliefs, old songs and hymns, and many tales per-

taining to the Christmas season. It is attractive in format, with illustrations from the old masters and decorative drawings in black and white by George W. Edwards. It is for the 'teen age.

CHRISTMAS STORIES AND PLAYS, by Ada M. Skinner, is a selection made from authors of today and the standard writers of all ages, with a view to expressing the fun of the Christmas season, as well as its spiritual blessing. This is divided into two sections: stories the children can read themselves, and stories to be read or told to them.

A number of general anthologies contain splendid selections of Christmas poetry.

"While shepherds watched their flocks by night,
All seated on the ground,
The angel of the Lord came down,
And glory shone around."

This is from the HOME BOOK OF VERSE FOR YOUNG PEOPLE, by Burton E. Stevenson. There are not a great many perfect books in the world, but this is one of them. The Christmas section is called the "Glad Evangel" and includes many old favorites such as "Jest 'fore Christmas" by Eugene Field, "Kriss Kringle" by Thomas Bailey Aldrich, "A Visit from St. Nicholas," and many of the well known carols.

A Christmas folk-song of great merit appears in THIS SINGING WORLD, by Louis Untermeyer.

"The little Jesus came to town,
The wind blew up, the wind blew down;
Out in the street the wind was bold
Now who would house Him from the cold?"

Mr. Untermeyer has arranged the poems under the most alluring headings. He knows in great detail the best work of hundreds of poets. The section devoted to Christmas poetry is called "Christmas Candles."

"Pretty fir tree, when you grew
In the dark and damp and dew,
Did you ever dream that you
Would come and stand before our sight,
Dressed in gold and silver light
On Christmas night?"

Pretty fir tree shining so,
I am glad you learned to grow,
I am glad you came to be
Our Christmas tree.

Shine upon us all the night,
Fill our hearts with Christmas light,
Let us make our small place bright
All life through,
Pretty fir tree, just as you!"

The above selection is from FOR DAYS AND DAYS, by Annette Wynne, which has a collection of poems arranged by months. These can be used for younger children because the poems are short and simple.

Another collection of verse is OUR HOLIDAYS IN POETRY, compiled by Mildred P. Harrington, Josephine H. Thomas, and the Carnegie Library School Association. It appeared first in separate booklets for each holiday. It now comes out in permanent form in one volume with all the special days included. The Christmas section has old carols and songs as well as a fine selection of verse from modern poets.

This old Cornish chant has appealing qualities.

"Now of all the trees by the king's highway,
Which do you love the best?
O! the one that is green upon Christmas day,
The bush with the bleeding breast."

Children do love the joyousness and rhythm of:

"It is Christmas in the mansion,
Yule-log fires and silken frocks,
It is Christmas in the cottage,
Mother's filling little socks,
It is Christmas on the highway,
In the thronging, busy mart;
But the dearest truest Christmas
Is the Christmas in the heart."

A modern one by Josephine Peabody is the "Song of a Shepherd Boy at Bethlehem."

"Sleep, Thou little Child of Mary,
Rest Thee now,
Though these hands be rough from shear-
ing
And the plow,
Yet they shall not ever fail Thee,
When the waiting nations hail Thee,
Bringing palms unto their king.
Now—I sing."

THE CHRISTMAS CHILD AND OTHER VERSE FOR CHILDREN, by Nora Archibald Smith, has about seventy poems, including

several on Christmas. These are attractive verses for children of all ages, and will prove most useful.

"The Christmas child is a lovely child,
Though he be not fair of face,
For his heart is full of generous thoughts,
And his eyes are full of grace."

The Christmas child is a helpful child,
Howsoever poor he live,
For his ears are lent to his brother's need,
And his hands outstretched to give."

These are just a few selections from the great field of Christmas material.

Books Referred To In This Article

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|---|--|
| Adams & McCarrick. HIGHLANDS AND HOLIDAYS. Dutton, \$2.00. | Smith. CHRISTMAS CHILD AND OTHER VERSE FOR CHILDREN. Houghton, \$1.75. |
| BOOK OF CHRISTMAS. Introduction by H. W. Mabie. Macmillan, \$2.00. | Stevenson. HOME BOOK OF VERSE FOR YOUNG PEOPLE. Holt, \$3.00. |
| Dickinson & Skinner. CHILDREN'S BOOK OF CHRISTMAS STORIES. Doubleday, \$1.75. | Untermeyer. THIS SINGING WORLD. Harcourt, \$3.00. |
| Gribble. A CHRISTMAS TREASURY. Macmillan, \$1.75. | Walker. CHRISTMAS CAROLS. Black, 7s-6d. |
| Carnegie Library School Association. OUR HOLIDAYS IN POETRY. Wilson, \$2.25 | Wiggin & Smith. POSY RING. Doubleday, \$1.50. |
| Rossetti. SING-SONG. Macmillan, \$1.00. | Wiggin & Smith. GOLDEN NUMBERS. Doubleday, \$2.00. |
| Schauffler. CHRISTMAS. Dodd, Mead, \$2.00. | Wilkinson. YULE-FIRE. Macmillan, \$2.50. |
| Skinner. CHRISTMAS STORIES AND PLAYS. Rand McNally, \$1.00. | Wynne. FOR DAYS AND DAYS. Stokes, \$2.50. |

From YULE FIRE.

By Marguerite Wilkinson



Courtesy of the
Macmillan Company

Activities to Improve English

FRANCES GIDDINGS

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Primary Education at the University of California at Los Angeles*

TO PROVIDE practice in working with foreign children for the kindergarten-primary students at the University of California at Los Angeles the Training Department, through the cooperation of the city public school system, selected a public school¹ situated in the Mexican district. A kindergarten, a little B1, two first grades, and two second grades were provided for the practice situations. In charge of each grade was placed an alert, progressive teacher who was selected from the public school system with the help of Miss M. Madilene Veverka, the City Supervisor. During a period of nine weeks, four students, two in the morning and two in the afternoon, were assigned to each grade for two hours daily. In these weeks the work of both teachers and students was assisted by conferences with the Supervisor of Training from the University who came two days a week for observation and analysis of student teaching.

Although the classrooms were the usual type, with tables and chairs in kindergarten, little B1, and two first grades, and with desks in two second grades, the students and training teachers added artistic touches—sheer bright curtains, pictures, and flowers, all of which gave an especially attractive, homelike atmosphere.

In addition to the extensive material provided for the Los Angeles kindergartens by the city department, the students were constantly bringing in pasteboard and wooden boxes, pictures, toy animals stuffed with cotton for stories, browsing table booklets

which they had made, nature materials, vegetables and foods, and other concrete material.

With the exception of the language handicap, the little Mexican children in these grades compared very favorably with English speaking children in the average kindergarten, first, and second grades in the public schools. However, most of these children had had very limited experience in expressing themselves in their own language, and few had heard English spoken in the home.

Criteria for Selection of Activities²

(Same as used for English speaking children with the exception of the last two.)

1. Is it so closely related to the child's life as to lead him to want to carry it through?
2. Is it within the range of accomplishment of the learner to insure some degree of success?
3. Is it varied from previous activity so as to permit the child's all-round development?
4. Does it furnish opportunity for many kinds of activities?
5. Is it rich in subject-matter?
6. Does it involve an extension of present insight and abilities?
7. Is there an opportunity for social contacts?
8. Will it lead into other profitable activities?

²Collings, Ellsworth—AN EXPERIMENT WITH A PROJECT CURRICULUM, pp. 324-330.

Mossman, Lois Coffey—CLASSROOM TEACHER, Volume 3, pp. 484, 485. Staff of Lincoln School Teachers—CURRICULUM MAKING IN AN ELEMENTARY SCHOOL. Chapter III.

¹Bridge Street School, Miss Mary Warren McEachin, Principal.

9. Does it contain sufficient new elements which will lead the child to make direct association of the spoken word with its meaning?
10. Will it give innumerable contacts with oral English words—an opportunity to hear and use them?
5. Beautifying the school room.
6. Making a train with large blocks.
7. Making toys.
8. Making a packing-box play-house, furnishing it, and carrying on household activities.
9. Making, furnishing, and using a miniature stage.
10. Developing rhythms.
11. Making musical instruments for a first grade orchestra.
12. Furnishing orchestra music for a second grade dramatization at a school assembly.
13. Planning and giving a program for Mexican mothers.
14. Going to beach.
15. Studying milk—visiting a dairy, constructing a dairy, and carrying on dramatic play.
16. Re-telling and dramatizing stories.
17. Discussing a large poster of the Christmas story.
18. Germinating seeds and planting them in individual and community flower pots.
19. Transplanting them from flower pots and caring for the flower garden.
20. Making and caring for a vegetable garden.
21. Picking snails from shrubs after the rain.
22. Visiting the animals in the zoo.
23. Visiting Mary Elisa's canaries.
24. Taking care of gold fish, baby chickens, ducks, and a bunny at school.
25. Learning more about our common bird friends through frequent visits to a nearby park.
26. Studying bees.
27. Observing frog eggs from their hatching to the development of the full grown frog.

Developmental Activities

Language acquisitions were made through developmental activities such as the following:

1. Learning wholesome living by actually
 - Washing hands and faces
 - Taking baths
 - Brushing hair
 - Using tooth brushes
 - Drinking milk at recess
 - Eating nourishing foods
 - Observing rest periods
 - Correcting defective speech
 - Practicing correct posture.
2. Preparing and cooking simple foods.
3. Interpreting Safety-First rules through actual experiences.
 - Getting on and off of teeters on the play ground
 - Observing traffic laws in crossing street when on walks with class and teacher.
 - Being careful in getting on and off street cars while on excursions.
4. Practicing social usage through parties.
 - Planning menu
 - Decorating tables
 - Receiving guests
 - Sitting at table
 - Preparing food
 - Serving and eating it
 - Conversing
 - Saying "Good-bye."

Detailed Outline of One Activity

The following detailed outline of one activity shows the need arising for exercise of oral English in concrete experiences.

I. Situations out of which the problem arose.

A. Beautiful colored pictures of boats, of children playing in the sand, of the ocean, of sand pails.

B. Books of ships showing row-boats, sail-boats, and steam-boats on the browsing table.

C. Questions by the teacher:

"How many of you have been to the beach?"

"How many of you would like to go to the beach some time?"

II. Preparations for the trip to the beach.

A. Planning how they would go.

1. Singing street car song, "The Big Red Car."

2. Painting pictures of street car and automobiles with fresco paints.

B. Making boats to use.

1. Discussing a small sail-boat and row-boat and pictures brought in by the teacher.

2. Making of boats from wooden boxes.

3. Trying out boats in a large galvanized tank of water—a miniature ocean.

4. Singing song, "Blow, Wind, Blow."

C. Making sand pails to take with them.

1. Wishing to make them after observing pictures of children playing in sand with sand pails.

2. Bringing cans and pails from home.

3. Painting cans.

4. Making handles of jute.

D. Planning the lunch.

1. Watching the making of sandwiches in the oral speech period.

a. Hearing the name of each ingredient and tasting each.

Cheese

Olives

Lettuce

Bread

Butter

Mayonnaise.

2. Making cookies.

a. Mixing and preparing dough.

b. Cutting the cookies in different shapes.

c. Placing the cookies in pan.

d. Watching the cookies bake.

E. Actual experiences to and from the beach.

1. Getting into automobiles loaned by friends.

2. Discussing and singing about things observed.

a. Beach train.

b. The American flag.

c. The policeman.

d. The Old Soldiers at Sawtelle, "Grandfathers."

F. Actual experiences at the beach.

1. Running from the big waves.

2. Playing with boats.

3. Feeding the sea-gulls.

4. Digging in the sand.

5. Experimenting with sea-weed.

6. Looking for shells.

7. Eating lunch.

G. Experiences resulting from the trip to the beach.

1. Discussing the trip with those who did not go.

2. Dictating "Thank you" notes to providers of automobiles.

3. Creating quickly a miniature beach on large sand table.

H. Outcomes in terms of language gains.

(Increased ability in language, especially in the expression of ideas in natural situations, and in enunciation and pronunciation.)

1. Increase in meaningful background.

An understanding of many experiences previously unknown to them through first hand contacts with

- a. The big red car.
- b. The policeman.
- c. The cows, flowers, and rolling country.
- d. The beach, waves, and ocean.
- e. The wharf.
- f. The sea gulls and pelicans.
- g. The use of materials in making
 - 1) Boats
 - 2) Pails
 - 3) Cookies.

2. Outgrowth in terms of habits and skills.

The ability to

- a. Help others.
- b. Observe correct eating habits.
- c. Work independently because of strong purpose.
- d. Understand the importance of cleanliness.
- e. Reproduce experiences in concrete form.
- f. Speak politely.
- g. Enunciate and pronounce words distinctly while singing.

3. Enlargement of vocabulary.

Words actually learned through the activity:

all aboard	ice cream cone
afternoon	kelp
automobile	lemons
bananas	lettuce
beach	light-house
beak	like
breakers	little
bird	lunch
boat	next
bucket	ocean
sea-weed	oven
shovel	went
spray	wharf
swim	wing
cheese	with
conductor	you
cookies	yes
currants	pelican
digging	pier
flag	please
fly	rocks
flew	rolling-pin
fins	row-boat
fish	sack
head-light	sail boat
tail	sailor
to	sand
trolley	Santa Monica
water	Saturday
waves	sea-gull
house boat	

Outstanding Features of the Activity Work

Emphasis was placed upon:

I. Experiences where English speech was heard and was used by the children many times.

A. In kindergarten and little Bt experiences were enriched for understanding and building of English spoken vocabulary. No symbols were taught in these grades.

B. In first and second grades oral expression held precedence over written although children gained in the mastery of symbols and were held to standards for the same grade in the public school system.

II. New elements in the experience where direct connection was made

(Continued on page 282)

When Swiss Seventh Graders Write

LILLI SCHMIDLI

Franklin School, Portland, Oregon

IN ZURICH, Switzerland, school keeps in August. Thirty seventh graders were working on a written composition assignment when I stepped in to visit these first termers in a Sekondarschule (somewhat similar to our junior high school). They sat in double seats, boys on the left side of the plain, clean room, girls on the right. The teacher, a middle aged man, distinguished looking in dark suit with wide black satin sash instead of belt, occupied himself at his desk with individual instruction. Presently class was called and the children read their compositions aloud.

Uli, Rudi, Erika, Heidi—it gave one a thrill to see the familiar Swiss story book names come marching forward in the flesh and blood of sturdy twelve and thirteen-year olds. I was to experience further surprise and delight in the compact original bits of description and narration that these children of working people brought forth.

"And what do you say to this?" The frequent question seemed scarcely necessary. No sooner had the first child finished reading than hands came up all over the room.

"It is a good picture," declared one. "I was there, too, and saw it just that way!"

"She put in some things that did not go right with her topic."

The teacher seized this opportunity. "Let us see the paper, Elsa. Clarchen may suggest what might be done to make the paragraph stronger. Ah ha! Do you agree also, Heine? You see, Elsa, they find out your weakness. A writer must hold to his central idea. Then others will take

pleasure to follow his thoughts."

One child called attention to a good descriptive sentence. "Lizetta may write that on the board, where all can read it." The front board was adjustable in two parts so that the teacher could hoist a portion high for the entire class to see.

Said a boy, "Hans moved along fast on his journey to Luzern."

"Right. We will find out how he did it. 'The tunnel—in, out. A little while, and the train clattered into the station!' So, so! There are ways, are there not, to express movement and action." This seemed to be a matter they had taken up before.

The following day the children were to rewrite their compositions in ink in permanent composition books furnished by the district. Importance attached to this final step.

Time had passed all too rapidly. How to account for the unusual co-operative, striving spirit that prevailed in that room? Did exceptional creative ability reside in the little group? The teacher made nothing of that point in discussing the work afterward. Unity, coherence, and emphasis, concrete, individual expression, simple studies of how to convey thought to the reader, attention to mechanics—so he summed it up, this man who was devoting his years to the teaching of composition in the Sekondarschule in Zurich.

The next day I joined the school knapsack procession again to beg the boon of a few of the little papers to carry away with me to the far United States. The children came and gave them to me with wonder in their eyes.

THE GENERAL EXHIBITION OF THE FIFTY-NINTH CONFEDERATE TURNFEST IN LUZERN

(Translation)

Impatiently I sat on a hard seat of the third class in the train. Always nearer came the festival city. One more tunnel, in, out—and we rode through the middle of Luzern. A little while and the well filled train clattered into the station. I forced myself through the crowd, by running reached an omnibus that was already in motion, and in a trice was at the exhibition place.

A huge portal provided entrance for gymnasts and spectators. "For children free" was announced on a sign. I went in. To the right stood the commando tower; across from it the gymnast host already marched in. The ground trembled under their steps. Hands, arms, came into view over the sea of heads. The drills had begun. A little confusion in the front rows could be quickly checked. Three times the gymnasts touched fingertips to the ground. A sea of white waves stretched out before me. Roaring applause followed.

The flag of the Confederation, that until now had stood motionless, under the strain of the national hymn floated out toward the entrance. About three hundred association standards came in from there. Upon the rostrum sat the ladies of honor. The gymnasts who were to be bewreathed knelt down for the wreaths to be placed and marched proudly off. As I looked after them, I neglected entirely to notice that on nearly every standard a wreath was being hung. An Italian standard decorated with chimes seemed funny to me in that it would have better suited a procession.

The band played the flag march. With wonder speed the flags flew back and forth, carried by brave men. All were greeted with loud hallo by the gymnasts. Once more the band played the national hymn, in which all those present, except a few Bulgarians invited as honor guests, joined. With this act the General Exhibition, like-

wise the Fifty-ninth Confederate Turnfest was closed. With the satisfaction of having seen something fine I left the scene.

ON THE MOSQUITO HUNT

(Translation)

Dark night all about me. The air is rather warm and I roll myself restlessly back and forth in bed. The pear tree in front of the house looks in at us ghostlike. Germa sleeps soundly. A fine hum presses through to my ear. What can that be perhaps? I turn the light on. Nowhere is anything to be discovered. Hardly am I in bed when it begins anew to hum. Crossly I slip out of bed again. A little black creature flies by my head. It settles on the ceiling above my head. It begins its atrocious night music again. Quickly I reach for my petticoat and mount with it to the bed. A thrust—now I have you, you peace breaker! I can not trust my eyes. It settles again on the door. It begins anew to hum. By such a little fellow I will indeed not let myself be laughed at. You will not escape me the second time! The deed accomplished, I will lay myself in the bed and have rest at last. This time I let my hand glide more quickly toward the door.—The little mosquito was in its finest humming but soon it stopped. When I took my petticoat away it stuck to the door.

UP THE ALP

(Translation)

On a sunny afternoon Aunt Anna, Hansli, Walterli and I made a march up the Wiesneralp. The way was somewhat steep and rugged. Here and there a ripe strawberry looked out of the dark green. The little birds hopped from tree to tree and let their pretty songs ring out. We were right happy in mood. So peaceful it looked in God's beautiful world. Slowly we moved forward. All at once the forest lightened. The sun stabbed through the bushes and shone upon us. Far in the dis-

tance some Alpine huts already could be seen. Always higher we went. At last we were quite on top. A beautiful view we had on the vale below and the Finkhorn, Muchetta Michel, Kuhberg, Alp Nova, and yet other mountains that we did not know at all. Very charming lay the hamlet Jennisberg. The green, juicy meadow and the pretty little church delighted our eyes.

From the long march we received proper thirst. Now we looked for the hut of the cowherd where we each drank two glasses of fresh cow's milk. The hut was of great cleanliness. In the copper kettles one could see his reflection, they shone so. The cowherd had also scrubbed the churn clean. This was such an appetizing cowherd's hut that we could only wonder that a man alone could bring such faultless order into being.

Because it was not yet so late we wanted

also to go upon the Hornli. Already we had gone a good piece when it began suddenly to blow. The sun hid itself behind the clouds. Now we turned around. We really did not wish perchance to be carried away by the wind. Beside a little Alpine hut we rested. We children were expected to sleep a little. But that seemed entirely too awful. All at once we felt no more tiredness. We were tumbling for joy and not a second did our babbling mouths keep still. Aunt Anna now let us go, however, to our great good luck. We tumbled about on the Alp. After a long time we remembered our aunt, that she was probably all alone. We looked her up. We found her searching for flowers. Each of us now also picked a little bunch that we afterward sent to our parents. Now we had to go back into the village again. We bade the pretty Alp a hearty farewell and wandered happily homeward.

MAÑANA

(Continued from page 263)

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|---|--|
| Janet Smalley. RICE TO RICE PUDDING. Morrow. | I. M. Horsford. STORIES OF OUR HOLIDAYS. Silver. |
| E. L. Brock. RUNAWAY SARDINE. Knopf. | Hugh Lofting. STORY OF MRS. TUBBS. Stokes. |
| J. M. Wright. SEASIDE AND WAYSIDE. Vol. 1. Heath. | E. M. Aldredge. WAGS AND WOOFIE. Ginn. |
| J. S. Tippet. SINGING FARMER. World. | Jennie Hall. WEAVERS AND OTHER WORKERS. Rand. |
| H. S. Read. STORY ABOUT BOATS. Scribner. | |

Teaching English to Mexican Boys

GENEVIEVE MARTINDALE
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THERE ARE many Mexicans who live in the United States or near the border who are constantly confronted with the necessity of a knowledge of English. They see its commercial value; even the day laborer who comes across the Rio Grande can earn twice as much in a day as he can on the other side. What seems to us a small wage looks like a fortune to him. A practical knowledge of English is very important. Much of the unskilled labor can be done with little or no knowledge of our language, but the laborer soon sees that in order to secure better positions he must be able to speak English.

Hence it is easy to see why the Mexican father who is ambitious for his son, wants him to learn English. Thus inspired by his parents the boy comes to us with an intense desire to speak the English language.

One of the great rewards of the teacher is to see the expression of joy on the face of the Mexican child when he has mastered his first English sentence. The teacher of Mexican children, more than any other perhaps, must have an interest in her pupils, a sympathetic understanding of the child, and the difficulty of his task, and nowhere will the teacher find a greater response. Both teacher and pupil are encouraged by the visible progress made from day to day.

First the teacher must keep in mind these basic principles:

The child thinks in his own language. The problem is to get him to think in English, and to express himself in English.

The ear must be trained as well as the vocal organs and the reflexes used in writing.

Our purpose is to establish habits of hearing, thinking and expression.

The direct method is the most practicable; objects, actions, and associations of ideas. The method should be somewhat as follows:

The teacher indicates objects about the room and calls them by name. The class is asked to repeat these words, then they are written on the blackboard and again pronounced several times, first in unison and then individually. A small vocabulary is thus readily set up. Then the words are used in simple combinations, always the pupil speaking and writing—speaking and writing.

This may be followed by actions such as walking, sitting, standing, opening and closing doors and windows, the teacher first acting and speaking at the same time. Then each individual pupil should do likewise.

The Mexican boy should then be taught to tell his own name and where he lives, in English.

According to the usual method the words should be written upon the blackboard and pronounced again and again before being written by the pupils.

Pictures can be used very effectively from the first day. Colored pictures, cut from the magazines, may be utilized to great advantage. The names of objects in the pictures are repeated by pupils when the teacher gives them plainly and clearly. A conversation may be carried on about

the picture. The following day let the teacher ask pupils what was said the day before.

Asking questions should go along with the lessons from the first; the pupils should be encouraged to ask questions. Especially must they learn early to think through the meaning of question forms used by the teacher.

It is well for the teacher to have a knowledge of Spanish in order to understand the pupils and their problems in studying English, and also to know if the thought is understood. However, as little as possible of the Spanish should be spoken in the English class.

After a few lessons as indicated above, the text book may be taken up. Thorough drills should be given on new words and new combinations, and the meaning made clear. Conversations about the lessons and pictures in the book are very important and help greatly in getting the thought of the printed page. The importance of silent reading should not be overlooked. The Mexican pupils may have formed the habit of studying aloud but by persistent effort this habit can be broken.

It is well to have the pupils write all reading lessons. This gives them an opportunity to become acquainted with the form of English sentences. Dictation is essential and cannot be taken up too frequently. The pupils should be sent to the blackboard and given rapid dictation of words and sentences from former written lessons. This affords good ear training; and the teacher thus gets an idea of just how much the pupil understands by his response to these drills.

We must remember that this new vocabulary which the child is acquiring must be usable. The understanding of the language of the people with whom he comes in contact is more important to the Mexican than the language of Longfellow or Emerson. So let the foreign child be taught such English as he can use at once

in the world outside of the classroom.

There is an important place for verb study. We approach this from the conjugative standpoint. Let sentences be based on conjugative forms. Do not forget the questions based on these forms.

The auxiliary verbs—teach clearly the meaning of the auxiliary. The pupil may now use his dictionary. Select a sentence that can be meaningful with any auxiliary. Write it on the board. Then rewrite it in all the forms.

For example:

1. The carpenter *brings* his tools home at the end of the day's work.
2. The carpenter *brought* his tools, etc.
3. The carpenter *will bring* his tools, etc.
4. The carpenter *has brought* his tools, etc.
5. The carpenter *had brought* his tools, etc.
6. The carpenter *will have brought* his tools, etc.
7. The carpenter *can bring* his tools, etc.
8. The carpenter *could bring* his tools, etc.
9. The carpenter *should bring* his tools, etc.
10. The carpenter *would bring* his tools, etc.
11. The carpenter *may bring* his tools, etc.
12. The carpenter *might bring* his tools, etc.
13. The carpenter *must bring* his tools, etc.
14. The carpenter *has to bring* his tools, etc.
15. The carpenter *ought to bring* his tools, etc.

This is just one of many ways in which drills can be given on verb forms.

The question forms of these drills should be learned after a sufficient practice has fixed the declarative form firmly in the mind.

Conjugation may also be given by sentences. For example:

I see the dog.

I saw the dog, etc.

Begin almost from the very first by substituting words in sentences, for instance: "The *records* are lying on the *table*." Rewrite the sentence using other words in place of the italicized words; such as this: "The *flowers* are lying on the *ground*." After this has been taught, it may be given to one group for written work while the other group has oral work.

One useful device for drill in reading and writing is for the teacher to read a sentence, then have the pupils read it three times and then write it. The pupils are permitted to refer to their books for the spelling or the recalling of a word.

Soon the easier way is to write without looking at the sentence after it has been read three times. It can be readily seen that this drill is of great value in hearing, seeing, recall, and expression.

It should be remembered that a definite practice in conversation must be a regular part of the daily program, and encouragement from the teacher is greatly needed here that there may be no fear in expression. The subject of conversation should be one of interest to the pupils.

With groups that are not too large, games may be used to great advantage. One teacher has found the following game very interesting for some classes.

The teacher holds up an object, such as a pair of scissors, and calls it by name. The children repeat the word several times. The teacher then says to one of the pupils, "Leave the room, Antonio." It may be that he does not understand but she shows him what is meant. He leaves the room and closes the door. Then the scissors, or whatever is being used, may be given to one of the pupils. Another pupil, perhaps Manuel, is told by the teacher to tell Antonio to come in. Manuel opens the door and says, "Come in, Antonio." An-

tonio enters, and the teacher asks, "Antonio, who has the scissors?"

Antonio says, "I do not know." The teacher says, "Ask." Antonio asks various pupils thus: "Have you the scissors, Alfredo?"

Alfredo probably does not have the scissors so he answers, "No, I do not have the scissors." The question is then repeated until the one who has the scissors will say, "Yes, Antonio, I have the scissors."

This game is greatly enjoyed by children and it is really helpful in teaching these forms. Sometimes one is surprised to see the difficulty with which the pupils pronounce the words.

After this game has been played a few times these sentences should be written upon the blackboard for the pupils to read and to copy.

A splendid plan may be carried out by the project method. A collection may be made of articles such as oatmeal boxes, salt, sugar, etc., for a small store. Let the pupils buy and sell these things speaking in English all the while.

One may say, "I am going to the store (or another city). Good-bye." He leaves the room and soon returns with many articles. He says, "Good morning, I have been to the store." Another asks, "What did you buy?" The various articles such as pens, pencils, candy, soap, etc., are shown and each named by the purchaser.

This game is enjoyed by the children, while at the same time they are increasing their vocabulary and getting practice in English.

Poems and songs should be memorized. Mexican children love to sing; therefore care should be taken in the selection of songs for them.

A very delightful phase of teaching English is the fact that one is not limited to one subject, but he can utilize various materials from the inexhaustible store of literature, music and art.

Education Through Public Signs

GLADYS R. POTTER

*Second Grade, Kensington Avenue School
Springfield, Mass.*

PUBLIC SIGNS, as observed and reported by the children, have furnished my second grade with considerable subject matter of social value. In class discussions, respect for the rights of others and respect for public and private properties were the points stressed but opportunities were presented for emphasizing other qualities of character as well. Furthermore, the project gave practice in reading, language, spelling, and writing in a lively and meaningful way.

Much enthusiasm was shown by the children in getting new signs; 266 different ones were found during a period of twelve weeks. The following list gives an idea of the types:

Books Charged Here
Bell Doesn't Ring
Bus Stop
Cross Here
Closed Tomorrow
Please Use Other Door
Enter At the Front
Exit
Front Way Out
Gone To Lunch. Back At 1 O'clock.
Keep Outside the Rail
If Anything Happens To the Motorman
Pull Handle Down.
Keep Off the Grass
No Loitering
Next Window, Please
No Sitting On This Monument
Pay As You Enter
Count Your Change Before Leaving
Counter
Please Pay When Served
Thank You

First we had a general discussion of the different classes of signs and their purposes, such as rules and regulations, direc-

tions, instructions, safety, and advertising. Then we planned to make a collection of signs and talked about ways for presenting the ones seen. We decided that each child who saw a new sign should write it on a slip of paper and put it on my desk. To care for duplicates each child would number his slip one higher than the last slip in the pile.

Class periods were taken to discuss these signs, weeding out duplicates or advertising signs, and giving help in spelling. Training in accuracy entered here as the children were very critical as to the exact wording of the signs and quickly told of any variation.

The accepted signs were printed on manilla tags with a price and sign marker. They were then presented to the class by the children who brought them. Different members of the class were called on to tell where each sign was seen and to explain its meaning. This emphasized responsibility in the matter of individual preparation and gave practice in speaking before the class.

Each child filed his own sign and thereby learned the use of the alphabet as a convenient arrangement for reference. We used two pieces of heavy cardboard, 24 by 30 inches. These were hung at a suitable height for the children to reach. The signs were printed on strips of manilla tag, 2½ by 18 inches, and were attached at one end to cardboard by brass brads opposite the letter of the alphabet corresponding to the first letter of the sign. For example, under "A" appeared the sign, "All Go;" under "C," "Cross Here." The

(Continued on page 282)

Editorials

More Spirit—Less Mechanics

CHILDREN'S Book Week seems to be failing to accomplish the very thing for which it was originally instituted—a more widespread reading of books by children. The complaint comes from a good many observers that emphasis is placed on almost everything during the week except the reading of books.

Books are exhibited, paraded, shown in pantomime. Characters from books are made to display themselves in public performances. Children gather in school auditoriums to see playlets in which young actors conduct meetings of book clubs, or fall into trances and dream about books. But in exceptional instances only is special emphasis placed upon reading by individuals. It seems quite certain that the thousands of children constituting the audiences at these book week celebrations go back to their classrooms with only a vague sense of having seen some book characters dramatized on the stage. For them the matter ends exactly there. They are as ignorant as ever of the real characters which can become known to them only through the reading of the book itself.

As a rule, the children seem to be hustled away from the Book Week celebration to make up the time spent on it by getting at once into the routines of school work. It seems never to occur to the children themselves, or to their teacher, that the playlet in the auditorium exhibiting book characters was originally intended merely as an incentive, a significant introduction, to the reading of books.

To anyone who is at all interested in the purposes of Book Week, it is really disheartening to see the mechanical way in which so many of the celebrations are being carried on. The motive back of these mechanical celebrations seems to be mainly to get the publicity that might come through taking part in the celebration which is so popularly known throughout the country as Children's Book Week.

What can be done in the way of reformation of Children's Book Week?

For one thing, meaningless stage performances and other similar devices should be discontinued. No activities should be engaged in that do not have as their main incentive the reading and enjoyment of books by children. There is a possibility, in these days of rapid change and movement, that children need not so much stimulation to further activity in connection with Book Week, as opportunities for reading leisurely and quietly. This is particularly true in literature classes, where the tendency is too much in the direction of forced interpretation. Children there are too frequently being prodded out of their moments of spontaneous enjoyment of reading to give a pedagogical analysis of what happens to them when they peruse the printed page.

Book Week should be made the time for escaping all superficial interpretation. It should be the occasion for genuine enjoyment. Children and books should be brought together in a happy, companionable way. It is the spirit of literature that should be relied upon to attract young readers, not publicity devices.

Among the Publishers

The titles starred have been examined, and found especially commendable. Listing of unstarred books does not preclude later favorable review.

- Aldin, Cecil. *THE WHITE PUPPY BOOK*. Oxford University Press. n.d.
- Allee, Marjorie Hill. *SUSANNA AND TRISTRAM*. Illustrated by Hattie Longstreet Price. Houghton, 1929. \$2.00
- Bianco, Margery Williams. *THE CANDLESTICK*. Illustrated by Ludovic Rodo. Doubleday, Doran, 1929. \$2.00*
- Brock, Emma L. *THE RUNAWAY SARDINE*. Illustrated by the author. Alfred A. Knopf. 1929. \$2.00*
- Capuana. *ITALIAN FAIRY TALES*. Translated by Dorothy Emmrich. Illustrated by Margaret Freeman. Dutton, 1929. \$2.50
- Carroll, Lewis. *ALICE'S ADVENTURES IN WONDERLAND*. Illustrated by Willy Pogany. Dutton, 1929. \$2.00*
- Cook, Thomas R. *MODERN AMERICAN SHORT STORIES*. Scribner's, 1929
- Cooper, Paul Fenimore. *TAL. His Marvelous Adventures with Noom-Zor-Noom*. Illustrated by Ruth Reeves. William Morrow, 1929. \$2.50
- De la Mare, Walter. *STORIES FROM THE BIBLE*. Illustrated by Theodore Nadejen. Cosmopolitan, 1929. \$3.50
- Dunbar. Aldis. *THE SONS O'CORMAC an' Tales of Other Men's Sons*. Illustrated by Ferdinand Huszti-Horvath. Dutton, 1920, 1929. \$3.00
- Edgeworth, Maria. *SIMPLE SUSAN and Other Tales*. Illustrated by Clara M. Burd. Macmillan, 1929. (The Children's Classics). \$1.75
- Ferris, Helen. *THIS HAPPENED TO ME. Stories of Real Girls*. Dutton, 1929. \$2.50
- Feuillet, Octave. *THE STORY OF MR. PUNCH*. Translated from the French by J. Harris Gable. Illustrated by Berta and Elmer Hader. Dutton, 1929. \$2.50*
- Field, Rachel. *HITTY. Her First Hundred Years*. Illustrated by Dorothy P. Lathrop. Macmillan, 1929. \$2.50*
- Flanders, Helen Hartness. *FIFTEEN SONGS from "Looking Out of Jimmie."* Music by Heinrich Gebhard. Illustrated by Willy Pogany. Dutton, 1929. \$2.50
- Fox, Florence C. *HOW THE WORLD RIDES*. Scribner's, 1929
- Fredericks, J. Paget. *GREEN PIPES. Poems and pictures*. Macmillan, 1929. \$3.50*
- Fredericks, J. Paget. *MISS PERT'S CHRISTMAS TREE*. Illustrated by the author. Macmillan, 1929. \$3.50*
- Gag, Wanda. *THE FUNNY THING*. Illustrated by the author. Coward McCann, 1929*
- Gilkison, Grace. *TWO MICE AND A KING*. Illustrated by the author. Macmillan, 1929 (Little Library). \$1.00
- Heath, Irene P. *HEARD BY A MOUSE*. Frederick Warne. (Warne's Cosy Corner Books). \$0.75
- Hoben, Alice M. *KNIGHTS OLD AND NEW*. Appleton, 1929
- Howes, Edith. *THE LONG BRIGHT LAND. Fairy Tales from Southern Seas*. Illustrated by Dorothy P. Lathrop. Little, Brown, 1929. \$2.50
- Iseman, J. L. and Taylor, Sloan. *THE BOOK OF AIRPLANES*. Oxford University Press, 1929. \$1.00
- King, William A. *THE ELEMENTARY SCHOOL LIBRARY*. Scribner's, 1929
- Kozisek, Josef. *THE MAGIC FLUTES*. Translated by Clara V. Winslow. Illustrated by Rudolf Mates. Longmans, 1929
- Krum, Charlotte. *THE JINGLING A B C's*. Illustrated by Pauline Batchelder Adams. Row, Peterson, 1929
- Lindsay, Vachel. *EVERY SOUL IS A CIRCUS*. Decorations by the author and George M. Richards. Macmillan, 1929. \$2.75
- Lodge, Margaret Beatrice. *A FAIRY TO STAY*. Illustrated by A. H. Watson. Oxford University Press, 1929*
- Mathias, Margaret E. *ART IN THE ELEMENTARY SCHOOL*. Introduction by Bessie Le Gambrill. Scribner's, 1929
- Meigs, Cornelia. *THE CROOKED APPLE TREE*. Illustrated by Helen Mason Grose. Little, Brown, 1929
- Meister, Morris. *MAGNETISM AND ELECTRICITY*. Scribner's, 1929
- Miomandre, Francis de. *STORY OF PIERRE PONS*. Translated by Edwin Gile Rich. Illustrated by Paul Guigneault. Dutton, 1929. \$3.00
- Monsell, J. R. Translator. *POLICHINELLE. Old Nursery Songs of France*. Translated, set and illustrated by J. R. Monsell. Oxford University Press, 1928*
- Mukerji, Dhan Gopal. *THE CHIEF OF THE HERD*. Illustrated by Mahlon Blaine. Dutton, 1929. \$2.50
- Nordhoff, Charles, and Hall, James Norman. *FALCONS OF FRANCE. A Tale of Youth and the Air*. Illustrated by A. Vimmera. Little Brown, 1929
- Olcott, Frances Jenkins. *WONDER TALES FROM FAIRY ISLES*. (England, Cornwall, Wales, Scotland, Man, and Ireland). Illustrated by Constance Whittemore. Longmans, 1929. \$2.00
- Partridge, Bellamy. *AMUNDSEN, THE SPLENDID NORSEMAN*. Stokes, 1929. \$2.50*
- Potter, Miriam Clark. *SALLY GABBLE AND THE FAIRIES*. Illustrated by Helen Sewell. Macmillan, 1929. \$1.00*
- Price, Margaret Evans. *LEGENDS OF THE SEVEN SEAS*. Illustrated by the author. Harper, 1929. \$2.50
- Roundtree, Lynda. *ME AND JIMMY*. Illustrated by Harry Roundtree. Frederick Warne. 1929. (Warne's Cosy Corner Books), \$0.75
- Schram, Constance Wiel. *OLAF, LOFOTEN FISHERMAN*. Translated from the Norwegian by Siri Andrews. Illustrated by Marjorie Flack. Longmans, 1929. \$2.00

Siebe, Josephine. *KASPERLE'S ADVENTURES*. Translated by Florence Geiser. Illustrated by Frank Dobias. Macmillan, 1929. \$3.00
 Skeat, Walter. *THE TIGER'S MISTAKE*. Tales of Malay Magic. Illustrated by F. H. Townsend. Introduction by Margery Quigley. Macmillan, 1929. (Little Library), \$1.00
 Sowerby, Githa. *CINDERELLA*. Illustrated by Millicent Sowerby. Oxford University Press. \$2.00*
 Stowe, Harriet Beecher. *UNCLE TOM'S CABIN*. Illustrated by James Daugherty. Coward Mc-

Cann, 1929. \$3.50.
 Stryker, Mabel F. *THE VANISHING TENT*. Illustrated by Clotilde Embree. Scribner's, 1929.
 Whiteman, Edna. *JANE AND JERRY*. Illustrated by E. G. Sommer. Nelson, 1929. \$1.50
 Young, Ella. *THE TANGLE-COATED HORSE and Other Tales*. Episodes from the Fionn Saga. Illustrated by Vera Bock. Longmans, 1929. \$3.50
 Zachry, Caroline B. *PERSONALITY ADJUSTMENTS OF SCHOOL CHILDREN*. With an introduction by William Heard Kilpatrick. Scribner's, 1929

ACTIVITIES TO IMPROVE ENGLISH

(Continued from page 272)

between the English word and its meaning. In selecting comparatively new experiences on the child's level first associations of spoken words were made with their meanings in the experience.

III. A careful approach planned as to stir the child to activity and expert guidance in making it a profitable language experience.

IV. First hand experiences.

A. Through excursions to

1. Homes of children in neighborhood to see things of interest.
2. Parks to study plants and animals.
3. Zoo to see various animals.
4. Stores and markets to observe things sold in each.
5. Industries to observe simple processes.

B. Through work with material of all sorts in making

1. Furniture for playhouse.
2. Clay dishes for playhouse.
3. Cages from boxes to house animals.
4. Toys to satisfy play instinct.

C. Through social contacts in all of the activities pertaining to

1. Investigation of immediate environment.
2. Care of plants and animals.
3. Cooperative work with material.
4. Development of band and interpretative rhythms.
5. Participation in story work.

V. The building of correct standards in

- A. Pronunciation and enunciation.
- B. Use of words in full statements.

EDUCATION THROUGH PUBLIC SIGNS

(Continued from page 279)

letters were printed on 2½-inch squares of manilla tag. The other end of the sign was slipped under an elastic band to facilitate handling when rereading and searching for duplicates.

The following examples of signs with the children's own interpretations will show what these signs meant to them:

Keep Your Roadside Clean

"I saw it out in Warren. It was printed with little pine trees. It means not to throw

papers, apple cores, or anything out on the road. It would make it dirty."

Please Close the Door

"I saw it on the door of the monkey building. It means to close the door because the animals will get cold."

Do Not Handle

"I saw it on the bananas at the Public Market. It means you might bruise them and then they would spoil."

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